

**ESPRIT
ORCHESTRA**

ALEX PAUK
Music Director and
Conductor

**NEW
WAVE
COMPOSERS
FESTIVAL**

2010

FREE CONCERT

ANALEMMA

Sunday, May 30, 2010

7:30 pm

Arta Gallery

Suite 102, Bldg. 9

In the Distillery District

55 Mill Street

TORONTO, ON

ANALEMMA

NEW WAVE COMPOSERS FESTIVAL



PROGRAMME

ESPRIT ORCHESTRA

Alex Pauk. Music Director & Conductor

Wallace Halladay, saxophone

Stephen Clarke, piano

Veronika Krausas

Analemma (2006)

Anna Höstman

Ghosts of Swallows (2009)

Christian Lauba

Hard (1988)

for solo tenor saxophone

Ana Sokolovic

Trois Etudes pour piano (1997)

- | | |
|-----|----------|
| I | Rythme |
| II | Harmonie |
| III | Melodie |

Jimmie LeBlanc

J'ai pile sur la nuit et elle est toute noire de frayueur (2009)

(I tread on the night and it is all dark with fear)

I TREAD ON THE NIGHT, AND IT IS ALL DARK WITH FEAR

Jimmie LeBlanc

When I started working on this piece, I knew I wanted to question the relationship between theatre and music. This is why I contacted the writer Jean-Sébastien Lemieux (aka Trudel), while we were revising our project *Psyché à l'opéra*. I asked him to provide me with text for a new piece of "non-theatrical musical theater." He sent me a series of suggestions by email, essentially possible poetic avenues, one of which caught my attention immediately: *J'ai pilé sur la nuit et elle est toute noire de frayeur (I tread on the night, and it is all dark with fear) – [Mathéo sung this out of the blue the other day]*. Mathéo is his oldest son, who was then age 6. Not only I had just found a new writer [Lemieux- Jr.], but also this sentence contained everything I was looking for: a feeling of urgency, an ambiguous emotion, something impossible... So I made it the title of my work, in the same way that I captured musical ideas through passing inspiration, like intuitions rising to the conscience and finding a space between spontaneity and formalization.

I try to grab hold of certain image-sensations on the spot and then organize them into performative musical figures, that is, essentially motivated by the energetic action of the performers. Like juxtaposed micro-performances, the accumulation of figures in time creates a certain theatre, a theatre that is a departure from the musical idea as object, in favor of the musical idea as action. The work is an experience that engages not only the mind but also the body. This is the question that I have not yet managed to answer: where is music played? In the realm of emotion? In the realm of the intellect? In the spiritual turmoil of a six-year-old child?

JIMMIE LEBLANC

Jimmie LeBlanc was born in 1977 in urban Quebec, Canada. Influenced by pop and jazz, he was first trained as a guitarist, and then completed his studies in classical guitar. He continued his education in composition and analysis at the *Conservatoire de musique de Montréal*, and is currently working on his doctorate at McGill University Schulich School of Music, honing his skills under the guidance of such composers as Brian Ferneyhough, Michaël Lévinas, and Philippe Leroux. His music has been played by Ensemble Contrechamps, Quatuor Bozzini, Pentaèdre, Trio Fibonacci, Les Enfants Terribles, Hwaum Chamber Ensemble, Kore Ensemble, Ensemble Contemporain de Montréal and Nouvel Ensemble Moderne (NEM).

As a guitarist, LeBlanc has performed as a finalist in the International Guitar Competition at Domaine Forget (2nd prize, 2000), and on Radio-Canada's program *Jeunes Artistes* in 2001. He was also the bass guitarist for Interférences Sardines, and has performed at various other venues.

In addition to teaching guitar and composition, LeBlanc produced *Perdre Pied* (2006), a performance-opera realized with artist Olivia Boudreau and based on a text by Jean-Sébastien Trudel. He ranked as a finalist in the 4th Seoul International Competition for Composers in 2007, and did a residency at the GRAME during the biennial *Musiques en Scène* of Lyon where he also participated in the NEM's 2008 Forum on *Music for instruments and live electronics*. His string quartet *The Breaking of the Circle* received 3rd prize in the International Composers' Competition (Lutoslawski Award), 2008. He has just completed a theatre-opera about *Psyche*, and a mixed piece for saxophonist Ida Toninato.

ESPRIT ORCHESTRA

2010-11 SEASON

SUNDAY, OCTOBER 17, 2010

Alex Pauk – conductor;
Wallace Halladay – saxophones;
Peter Chin – dancer/choreographer;
Larry Weinstein – film maker

This programme contrasts the vibrant rhythms of Good's jazz-inflected music with the luminous, gentle Balinese pulsations of McPhee's *Nocturne* (enhanced with dance and film) and the atmospheric and at times turbulent musical dreams of Schafer. Ives' evocation of Central Park at night literally transports the listener to another world. Adès covers a vast emotional spectrum using fragile, crystalline textures, lyrical melodies and massive, highly charged cascades of sound.

Dream Rainbow, Dream Thunder by R. Murray Schafer

Nocturne by Colin McPhee

Babbitt by Scott Good
(concerto for saxophones and orchestra)

Asyla by Thomas Adès

Central Park in the Dark by Charles Ives

SUNDAY, JANUARY 30, 2011

Alex Pauk – conductor;
Teng Li – viola;
Elmer Iseler Singers,
Lydia Adams – conductor

Both shores of the River Styx are conveyed through works that carry humorous, joyous musical outbursts as well as profound lamentations. Kancheli's tribute to his departed friends, the composers Schnittke and Tertian, with the viola mediating between choir and orchestra, symbolizes the River Styx as the means of transition between the kingdom of the dead and the world of the living.

Lux Aeterna by György Ligeti

Discouraged Passion by Douglas Schmidt

Symphonie minute by José Evangelista

Styx for viola, choir and orchestra by Giya Kancheli

SUNDAY, MAY 15, 2011

Alex Pauk – conductor;
Marie Bérard – violin

This concert features music deriving inspiration from many sources including Bach's *A Musical Offering*, the cosmic "music of the spheres", and the mythological bird, the Phoenix. We anticipate the moment of revelation when composer Chris Harman shares the inspiration of his brand new piece with us thereby completing this programme of mystery, enlightenment and beauty.

Offertorium by Sofia Gubaidulina
(concerto for violin and orchestra)

Cosmos by Alex Pauk

New Work by Chris Paul Harman
(Esprit Orchestra commission – World Premiere)

Phénix by Denis Gougeon

SUNDAY, NOVEMBER 21, 2010

Alex Pauk – conductor;
Russell Braun – baritone

A moving letter of van Gogh to his brother Theo and instructions from Monet to his gardener about the planting of his gardens at Giverny, are set to music in a concert that also offers parallel musical conceptions (accompanied by film and video projections) of paintings by Klee, Vasarely and Town.

Seven Studies on Themes of Paul Klee by Gunther Schuller

Hommage à Vasarely by John Rea

Obsessions for baritone and orchestra by Alexina Louie

1. Monet

2. van Gogh

Town by Harry Freedman

**The new season begins in October at Koerner Hall
at the Royal Conservatory of Music**

please visit our website for more information about our upcoming concert season

www.espritorchestra.com

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Please visit our website for more info! www.espritorchestra.com

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